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cello

M
236
K54
op.32
no.1
1888

Le Secret d'Amour.

(Dialogue.)

VIOLONCELLO.

BRUNO OSCAR KLEIN, Op. 32. N° 1.

Andantino soave.

mf espressivo, ma semplice.

sf

sf p

rall. *f molto espressivo.* *f*

tr *mf*

p *tr* *tr* *tr* *pizz.* *p*

dim. e rall. pp *arco.* *mp*

sf

sf p *rall.* *pizz.*

rall.

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score

Complimentary Copy

à Dr. L. Arcularius.

LE

Secret d'Amour

(DIALOGUE - ZWIEGESPRÄCH.)

PAR

Bruno Oscar Klein.

OP. 32. N° 1.

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Le Secret d'Amour.

(Dialogue.)

BRUNO OSCAR KLEIN, Op.32. N°1.

Andantino soave.

VIOLONCELLO.

mf espressivo, ma semplice.

Andantino soave.

PIANO.

Lev.

Feb.

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a bass line in the right hand and a treble line in the left hand. The main melody is in the right hand, starting with a forte (*f*) dynamic. The piece concludes with a "frespressivo" marking.

A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Piano. The Soprano part is on a single staff with a treble clef and a key signature of one flat (B-flat). The Alto part is on a single staff with a treble clef and a key signature of one flat. The Piano part is on a grand staff (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The Soprano part begins with a vocal line that includes a trill on the first measure. The Alto part provides harmonic support with chords and single notes. The Piano part includes a bass line and a right-hand part that features a melodic line with a trill. The score is divided into four measures by vertical bar lines. The first measure contains a vocal line with a trill, a chord in the alto, and a bass line with a trill. The second measure continues the vocal line, the alto part has a chord, and the piano part has a bass line with a trill. The third measure shows the vocal line, the alto part with a chord, and the piano part with a bass line and a right-hand part. The fourth measure concludes the vocal line, the alto part with a chord, and the piano part with a bass line and a right-hand part. The score is written in a clear, legible font with standard musical notation.

First system of musical notation. The top staff is a single melodic line in 3/4 time, marked *sf p* and *rall.*. The bottom staff is a piano accompaniment in 3/4 time, marked *f*, *sf*, *p*, *rall.*, and *mfespressivo.*. The piano part features a complex harmonic structure with many accidentals and a 2/5 time signature change.

Second system of musical notation. The top staff continues the melodic line, marked *molto espressivo.*. The bottom staff continues the piano accompaniment, marked *f*. The piano part features a complex harmonic structure with many accidentals and a 9/16 time signature change.

Third system of musical notation. The top staff continues the melodic line, marked *f*, *mf*, *mancando.*, *tr*, and *p*. The bottom staff continues the piano accompaniment, marked *f*, *mf*, *mancando*, and *p*. The piano part features a complex harmonic structure with many accidentals and a 9/16 time signature change.



First system of musical notation. The top staff is in 3/4 time, featuring a melodic line with trills and a pizzicato section marked *pizz.* and *p*. The bottom staff is in 3/4 time, featuring a piano accompaniment with a *sempre p* marking.



Second system of musical notation. The top staff is in 3/4 time, featuring a melodic line with *dim. e rall.* and *pp* markings, and an *arco* section marked *mp*. The bottom staff is in 3/4 time, featuring a piano accompaniment with *dim. e rall. ppp* and *p sempre.* markings. The system concludes with a 3/4 time signature change.



Third system of musical notation. The top staff is in 3/4 time, featuring a melodic line. The bottom staff is in 3/4 time, featuring a piano accompaniment with a *f* marking. The system concludes with a 3/4 time signature change.

Musical score for a piano and voice piece, page 5. The score is in 3/4 time and B-flat major. It features a vocal line and a piano accompaniment. The piano part includes dynamic markings such as *f*, *sf*, *sf espressivo*, *p*, *f*, *p*, *pizz.*, *rall.*, *p*, *dolce, rall.*, and *pp*.

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